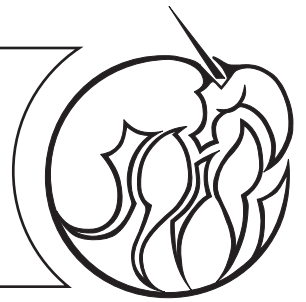


# { the avant-garde }

Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XIV No.2 FEBRUARY 2021

In 2016 I came upon a sculpture on display in a hotel lobby. It was more of a costume than a sculpture—a white suit completely covered in white buttons, with a hood that looked like a giant Victrola bell with fur where the wearer’s face would be. The piece is mysteriously personable. The card next to the sculpture read *Soundsuit*, by Nick Cave. That title helped me to understand that there must be some musical component to the piece. That same year, Mr. Cave’s work was documented by *Art in the Twenty-First Century*, a television program broadcast by PBS. In the segment, his *Soundsuits* were on full display by dancing performers and the suits themselves create sound through movement. I was so enthralled with the

documentary, that I descended into what I will call “internet roulette”: the act of unstructured online research where the researcher clicks a series of links that leads her to a myriad of related and/or unrelated topics (also referred to as a “rabbit hole”).

Nick Cave is an African American artist living and working in Chicago. My research led me to investigate other artists, many of whom share a similar visual language, approach, or use of similar materials; and many of whom are black. In 2018, I dedicated my February issue of *The Avant-Garde* to work by African American artists in a collection of articles I called “Black Art History Month”. I complemented the issue with a series of 28 social media posts to Facebook

and Twitter throughout the month of February. Each post contains a short biography, a link, and the hashtag #blackarthistorymonth. I have continued these traditions every year since.

If you follow my social media pages you will read vignettes of the 28 artists listed below. The following pages address three contemporary artists and their work to represent, reclaim, and preserve an African American identity through art.

Thank you for following along.

–Katherine N. Crowley

## black {art} history month



**Simone Leigh**  
**Thenjiwe Niki Nkosi**  
**Jonathan Lyndon Chase**



**Autumn Knight**  
**Charles H. Nelson**  
**Laura Wheeler Waring**



**Diedrick Brackens**  
**Abigail DeVille**  
**Kevin Sampson**



**John Outterbridge**  
**Trenton Doyle Hancock**  
**Deborah Willis**



**Mickalene Thomas**  
**McArthur Binion**



**Gilda Snowden**  
**Bryce Hudson**  
**Darrin Bell**



**Ulysses Davis**  
**Gordon Parks**  
**Malvin Gray Johnson**



**Charles Boyce**  
**Richard Yarde**  
**Richard Mayhew**



**Janiva Ellis**  
**Tina Allen**  
**Nina Chanel Abney**



**Jackie Ormes**  
**Herbert Gentry**



## {fred wilson: representation}

Fred Wilson was born in the Bronx and lives and works in New York. He received a Bachelor of Fine Arts from Purchase College, State University of New York. Commenting on his unorthodox artistic practice, Mr. Wilson has said that, although he studied art, he no longer has a strong desire to make things with his hands:

“I get everything that satisfies my soul from bringing together objects...and having things presented in the way I want to see them.”

He creates new exhibition contexts for the display of art and artifacts found in museum collections—including wall labels, sound, lighting, and non-traditional pairings of objects.

Mr. Wilson's early work was directed at marginalized histories, exploring how models of categorization, collecting, and display exemplify fraught ideologies and power relations inscribed into the fabric of institutions. His installations lead viewers to recognize that changes in context create changes in meaning. While appropriating curatorial methods and strategies, Wilson maintains his subjective view of the museum environment and the works he presents. He questions (and forces the viewer to question) how curators shape interpretations of historical truth, artistic value, and the language of display—and what kinds of biases our cultural institutions express. In his ground-breaking intervention, *Mining the Museum* in 1992, Fred Wilson transformed the Maryland Historical Society's collection to highlight the history of slavery in America. As interventions, or “mining,” of the museum's archive, Mr. Wilson re-presented its materials to

From the top: *Mine/Yours*, by Fred Wilson, 1995, painted ceramic figures, photograph, text, 11 in. x 24 in. x 11 in.; *Cabinetmaking, 1820-1960*, by Fred Wilson, whipping post and chairs, 1992-1993; *Grey Area (Black version)*, by Fred Wilson, 1993. Paint, plaster and wood, Overall: 20 x 84 in. © Fred Wilson



make visible hidden structures built into the museum system, and American Society as a whole.

At the onset of the 21st century, Mr. Wilson began to place more focus on his object-based work. In collaboration with the prominent American glass blower Dante Marioni, he began producing his first glass artworks in 2001—ambiguous black-colored forms that assert a multifaceted political undercurrent.

“The color black represents African American people because it’s been placed on us as a representation. Of course, the color black—the absence of light—really has nothing to do with African Americans. But there’s a whole other layer of meaning.”

While representing the United States during the 2003 Venice Biennale, Fred Wilson created a mixed-media installation of many parts—focusing on Africans in Venice and issues and representations of blacks and whites—which included a suite of black glass sculptures; a black-and-white tiled room,



Clockwise from top: *Metalwork 1793-1880*, by Fred Wilson, silver vessels and slave shackles, 1992-1993; *No Way But This*, by Fred Wilson, Murano glass and light bulbs, 71 in. x 69 in. x 68 in. *Afro Kismet*, installation by Fred Wilson; *Mete of the Muse*, installation by Fred Wilson, bronze with black patina and white paint, 65 in. x 44 in. x 20 in., 2006; *Guarded View*, by Fred Wilson, museum guard uniforms, Pablo Picasso reproduction and stool, 1991; *Artemis / Bast*, by Fred Wilson, plaster, pedestal, 63 in. x 24 in. x 24 in., 1992. © Fred Wilson

with wall graffiti culled from texts of African-American slave narratives; a video installation of *Othello*, screened backwards; and a series of chandeliers.

Using phrases from Shakespeare's *Othello* to title his first, as well as most subsequent chandeliers, Mr. Wilson created *Speak of Me as I Am: Chandelier Mori* in Murano in the traditional Rezzonico style. Made in black glass, it is the first black chandelier ever to be created in the history of Venetian glassmaking. Since then, Mr. Wilson has continued to experiment with Murano glass design elements as his chandeliers have evolved over the years as vehicles for the artist's meditations on blackness, beauty, and death. Mr. Wilson's chandeliers utilize the seductive beauty of Venetian craftsmanship while simultaneously subverting assumptions of a homogenous European culture.

"My chandeliers have become a vehicle for embodying things that are as complex as *Othello* himself. Most are a meditation on death, on blackness, on beauty."

Throughout his career, Fred Wilson has challenged assumptions about race and museum display by masterfully

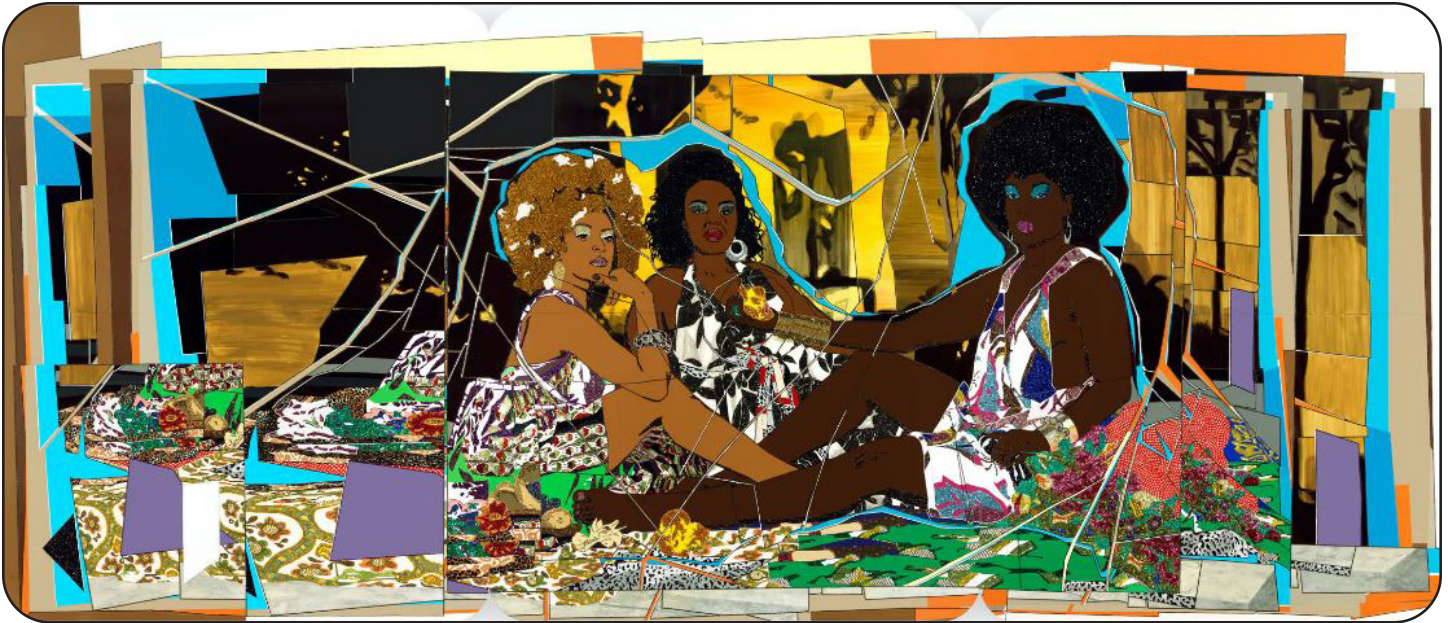
juxtaposing and re-framing artworks in opposition to simple objects. His work melds cultural symbols and unconventional materials, raising questions about erasure and exclusion in society. With the creation of these ornate sculptures, Wilson highlights the long-ignored presence of communities of African descent in Western culture. The chandeliers exemplify his practice—making something new while shedding light on a history that has been underrepresented.

Fred Wilson received a John D. and Catherine T. MacArthur Foundation Achievement Award in 1999 and the Larry Aldrich Foundation Award in 2003. He is the Distinguished Visiting Fellow in Object, Exhibition, and Knowledge at Skidmore College. Fred Wilson represented the United States at the Cairo Biennale in 1992, the Venice Biennale in 2003, and the Istanbul Biennial in 2017.



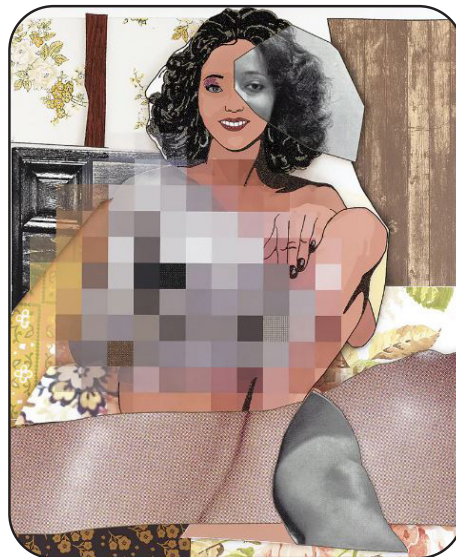
Left to right: *Speak of Me as I Am: Chandelier Mori*, by Fred Wilson, Murano glass with light bulbs, 70 in. x 67 in. x 67 in., Edition of 3 + 1 Artist Proof, 2003; *To Die Upon A Kiss*, by Fred Wilson, Murano glass, 70 in. x 68.5 in. x 68.5 in., Edition of 6 + 2 Artist Proofs, 2011. © Fred Wilson





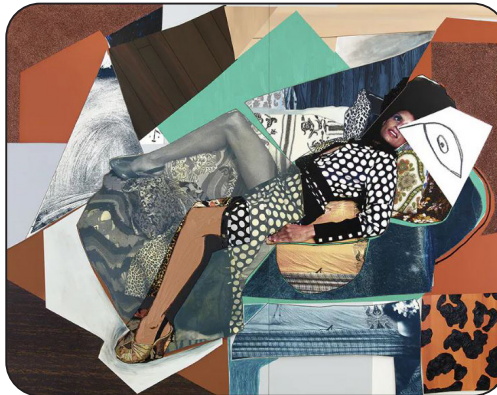
## {mickalene thomas: reclamation}

Mickalene Thomas lives and works in Brooklyn, New York. Described as a “luminary of the contemporary art world”, she specializes in dazzling collage portraits. She makes paintings, collages, photography, video, and installations using bold patterns, rhinestones, and glitter, that draw on art history and popular culture to create a contemporary vision of female sexuality, beauty, and power. Blurring the distinction between object and subject, concrete and abstract, real and imaginary, Ms. Thomas constructs complex portraits, landscapes, and interiors in order to examine how identity, gender, and sense-of-self are informed by the ways women (and “feminine” spaces) are represented in art and popular culture.



Clockwise from top: *Le Déjeuner sur l'herbe: Les Trois Femmes Noires (The Three Black Women)*, by Mickalene Thomas, mixed media painting, 120 in. x 288 in., 2010; *Portrait of Din #5*, by Mickalene Thomas, mixed media painting, 2016; *February 1977*, by Mickalene Thomas, mixed media painting, 2019; *High Priestess #2*, by Mickalene Thomas, mixed media painting, 2016.





Clockwise from top left: *Olympia*, by Édouard Manet, oil on canvas, 51 in. x 75 in., 1863; *Racquel Chevremont for Harper's Bazaar*, by Mickalene Thomas, photomontage, 2018; *Racquel I See You*, by Mickalene Thomas, mixed media painting, 2018; *Racquel Reclining Wearing Purple Jumpsuit*, by Mickalene Thomas, collage, 2014; *Jessica Chastain Lounging*, by Mickalene Thomas, photograph, 2013.

For over a decade, Ms. Thomas has concentrated on creating portraits of black women in a variety of media. She calls her models her muses. Smithsonian Magazine noted that this gesture in itself challenges conventional notions of femininity, sexuality and blackness in art history, especially given the complicated role of black bodies in 19th-century paintings.

Often working from her own studio photographs of models, Ms. Thomas has a singular aesthetic combining memories of her 1970s childhood, pop culture, and classical art in large-scale works that often seem to draw on chic blaxploitation films like Gordon Parks's *Shaft*. Her muses, adorned in lush fabrics, unapologetic bold prints and sometimes nude, mirror Pam Grier-esque heroines while also subverting the motif of the odalisque, or courtesan.

"By portraying real women with their own unique history, beauty and background, I'm working to diversify the representations of black women in art,"



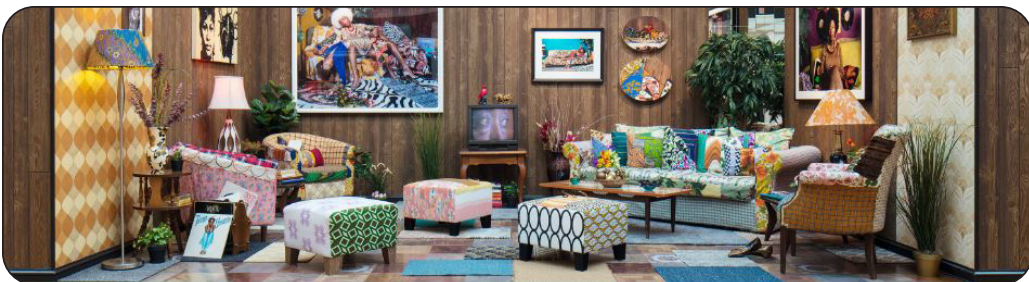
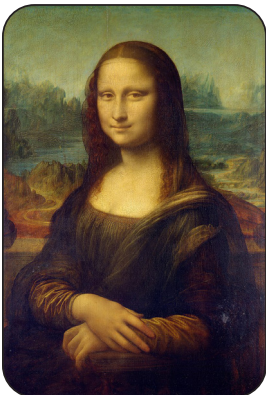
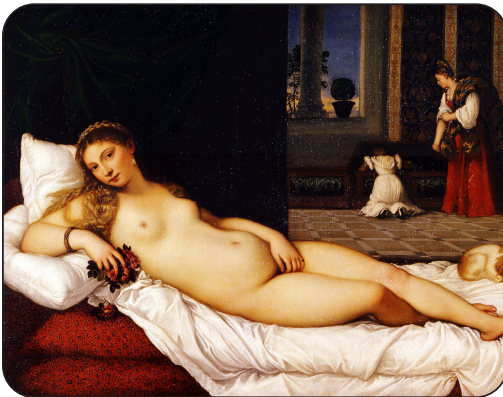
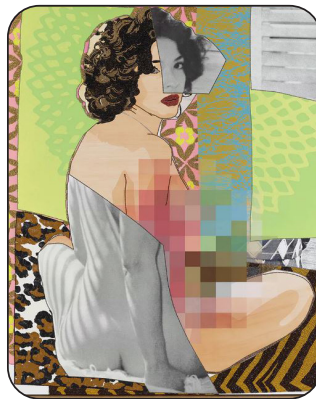
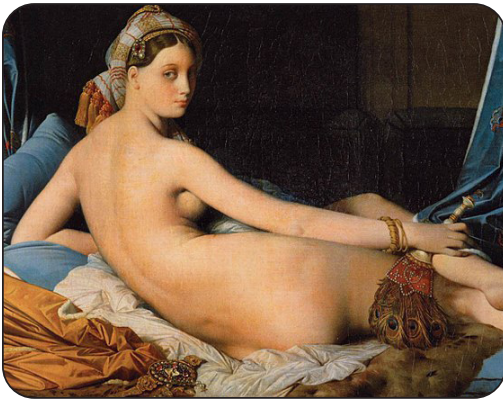


Her riff on Édouard Manet's celebrated 1863 canvas *Le Déjeuner sur l'herbe* (*The Luncheon on the Grass*), in which two formally dressed men lounge in a wooded scene with a nude woman, has been realized throughout a series of various media. It is a bold image, which she titles *Le déjeuner sur l'herbe: Les Trois Femmes Noires* (*The Three Black Women*). A 10-foot by 24-foot collage of the concept, which premiered as part of a group exhibition at the Seattle Art Museum, depicts the subjects in a mosaic of vibrant colors, fragmented shapes, rhinestones and glittered Afros. "These women are so grounded and perfectly comfortable in their own space," says Catharina Manchanda, a curator at the museum. "While we might be looking at them, they are also sizing us up."

Clockwise from top left: *Le Déjeuner sur l'herbe*, by Édouard Manet, oil on canvas, 82 in. x 104 in., 1863; *Le Trois Femmes Deux*, by Mickalene Thomas, photograph, 2018; *Racquel with les Trois Femmes*, by Mickalene Thomas, photograph, 2018; *Le Déjeuner sur l'herbe les Trois Femmes Noires #2*, by Mickalene Thomas, collage, 2017. *Le Déjeuner sur l'herbe les Trois Femmes Noires #6*, by Mickalene Thomas, collage, 2017.

"I wanted to celebrate black femininity and that sexuality in a different way by claiming a space that seemed to be voided for a while as these iconic images."





Mickalene Thomas's artwork, which critics have called post-black and post-feminist because of its nuanced rebelliousness, is helping to generate American art's next wave, which will be more culturally diverse.

For her latest exhibition at the Baltimore Museum of Art, "Mickalene Thomas: A Moment's Pleasure," she pointedly and purposefully shares the spotlight with eight other artists. Their collected works are all installed in a cozy setting she designed, complete with furniture and a bar. She chose the works and arranged the room. Citing the opportunity to be a thread of connection to the city, Ms. Thomas noted that the inclusion of other artists could be seen as an extension of her interest in "social practice," the increasingly influential idea that the art world can create positive change that goes beyond aesthetics.

"What's happening in art and history right now is the validation and agency of the black female body. We do not need permission to be present."

Clockwise from top left: *Grande Odalisque*, by Jean Auguste Dominique Ingres, oil on canvas, 35 in. x 64 in., 1814; *August 1977*, by Mickalene Thomas, mixed media painting, 2019; *Shinique: Now I Know*, by Mickalene Thomas, mixed media painting, 2015; *Tell Me What You're Thinking*, by Mickalene Thomas, photograph, 2016; *Waiting on a Prime-Time Star*, by Mickalene Thomas, installation, Newcomb Art Museum, Tulane University Art Museum, New Orleans, LA, 2017; *Mona Lisa*, by Leonardo DaVinci, oil on panel, 21 in. x 18 in., 1503; *Venus of Urbino*, by Titian, oil on canvas, 47 in. x 65 in., 1534; *Portrait of Din #4*, by Mickalene Thomas, mixed media painting, 2016.



## {kevin blythe sampson: preservation}

Excerpted from *Object Power: Kevin Sampson and the Things that Matter*, by Karen Patterson, 2014.

Kevin Sampson was raised in a black, Baptist community in New Jersey. Self-identifying as a “civil rights baby”, Sampson grew up as the son of a political activist, which instilled in him a commitment to community issues and African American heritage. Local marches and community meetings were organized around the family kitchen table, and many civil rights leaders would come over to meet with Sampson’s father and discuss the challenges and victories of the movement. As a result of this upbringing, Sampson sees his art as an “alternative way to providing service to his community”.

Now retired, Sampson worked for 20 years as a composite sketch artist and police officer in New Jersey, receiving numerous commendations for his drawings and a medal of valor for his service as a detective. The death of one of his children deeply affected him and after losing several other family members, he began making memorials from found objects and mementos given to him by friends and family. It was, at first, a way to cope with his familial loss. Eventually, however, he also started making works to honor friends who had died of AIDS or drug addiction, at times erecting these memorials in surrounding neighborhoods.

Since 2000, Sampson has been concentrating on sculpture, particularly what he calls his “movable memorials”—which are both small and large. Initially building these vessels and ships to commemorate others, he began appreciating the process of making as much as the symbolism behind the works themselves. Whether in political protest, creating personal memorials, or working on public art projects, Sampson is a consummate collaborator, considering both the objects he finds and the people he meets as equal partners. He also continuously recycles his works of art, incorporating newly discovered objects or items acquired from his family, friends, and neighbors. His sculptures change and adapt to the world just as living people do, taking on patinas, new stories, and interpretations.

As such, Sampson’s assemblages present his personal understanding of what place means to African Americans. One of the legacies of their enslavement is that African Americans cannot easily trace their genealogy. Families and tribal language groups were intentionally fractured in attempts to break their spirit and enforce servitude. For many African Americans, no marriage records, no deeds to land, no census records, and no tax records exist. This profound loss fuels Sampson’s art-making and he considers his sculpture—most of which are infused with African motifs such as masks, amulets, shells, and bones—to be about bringing histories and



*St. John*, by Kevin Sampson, mixed media, 34 in. x 18 in. x 19 in., 2005



*USS Alligator*, by Kevin Sampson, mixed media, 11.5 in. x 20 in. x 10 in., 2016





*Pink Dragon*, by Kevin Sampson, mixed media, 31 in. x 24.5 in. x 12 in., 2020



*Venezia-African Jack*, by Kevin Sampson, mixed media, 50.5 in. x 38 in. x 22.5 in., 2012.

identities together at the ground level. Sampson makes no distinction between his art and his life; his politics, art-making, and community outreach are one in the same. Typically a first step in his creative process is to wander. Meandering walks around his neighborhood, or in the communities where he is an artist-in-residence, prompt several important aspects of his practice. The first is to let his mind toggle between chaos and clarity. Secondly, his walks provide him with visual clues—patterns, iconography, textures—which he slowly teases into future assemblages or just closely contemplates in an effort to understand more about his community. Sampson is looking for what others have rejected, thrown out. The detritus of others provides Sampson with an opportunity to reconfigure, reimagine, and bring discordant items together into new narratives. In his artist's statement, he writes, "These objects, the bones, the tiles, the tiny specks and leftovers from day-to-day living, are specters...part of the conceptual vocabulary of impermanence and memory."

As Sampson states, "When I construct sculptures using found objects, I consider this to be the retrieval of materials that still hold both the memory and, ultimately, the power of the previous owner's life and deeds." Elsewhere, he says, "I rescue other people's memories left in the objects they leave behind and use the power to fuel my creations".

He demonstrate[s] how the process of connecting one overlooked item to another produces fresh life and imbues the new form with potential and promise. At the same time, by including things that others no longer want to acknowledge, he reminds us that history is complicated and rife with broken agreements, disappointments, and rejections. He coats the objects he finds in cement, glue, sand, and paint, shrouding the original and reinforcing the layering of meanings, histories, and personal perspectives. His sculptures juxtapose community relationships with the telling of official histories.



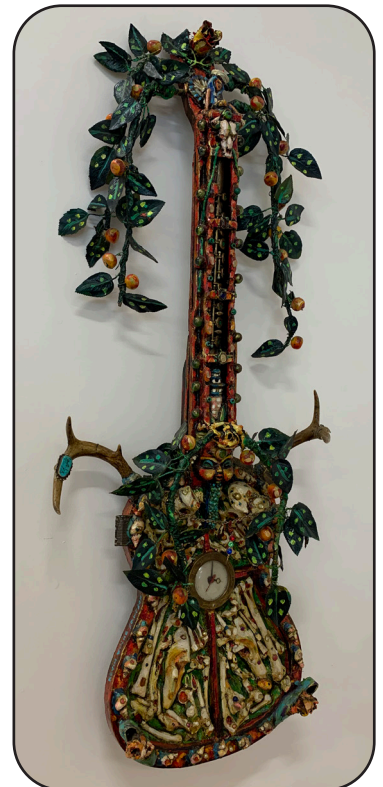
*Shogun*, by Kevin Sampson, mixed media, 41 in. x 21 in. x 12 in., 2020



Sampson's sculptures speak to the evocative nature of the things one sees every day. He views the treasures that he finds as "power objects", things that retain inexplicable, almost spiritual command of his life and art-making. Not only do these objects, bones, and totems ignite his sculptural practice, they also act as storytellers, reminders of his life as a sketch artist and police officer. In the same way as the people he meets, the objects link him to a larger place-based narrative that chronicles his intimate understanding of the contemporary African American experience.

Struggling to reconcile his identity as an African American and a retired police officer in these heated and complicated times, Sampson opted to fuse iconography from both sides of the media debate about police brutality into several ceramic sculptures. He has witnessed the ways in which people discuss police officers as power-hungry, racist, of above the law. He also has zero tolerance for violence and the reckless wielding of power. Sampson celebrate[s] the camaraderie and community-service aspect of police work with the same spirit that he brings to his vision of a world in which all the lives of African Americans are respected and cherished.

Sampson is both unapologetic and magnanimous. At the core, he remains in service to his community and honors the legacy of his father and those who came before him.



Clockwise from top left: *Papa Midnight*, by Kevin Sampson, mixed media, 16 in. x 19 in. x 16 in., 2016; *USS Enterprise*, by Kevin Sampson, mixed media, 37 in. x 27.5 in. x 29 in., 2020; *USS Enterprise* (detail); *Old Fashioned Windows*, by Kevin Sampson, mixed media, 48 in. x 19 in. x 6 in., 2020; *The Kron-Pritzen*, by Kevin Sampson, mixed media, 26 in. x 27 in. x 12 in., 2014.



## {the legend of the flying africans}

by Katherine N. Crowley

From July 12-19, 2020, Kevin Sampson was in residence and served as a featured artists at the Mariposa Museum's exhibit "Freedom Songs" in Martha's Vineyard, Massachusetts. During his residency he created a found-object assemblage at Union Chapel. Sampson created a sculpture incorporating objects donated by the community. Its theme was "The Legend of the Flying Africans" from African American oral history. The Flying Africans served as a metaphor for the #BlackLivesMatter movement, powered by youth who can no longer accept the failings of a society they are to inherit. Like the Igbo in the legend, they will don wings and sail toward change and a home offering a better future and new normal. I had the distinct pleasure of visiting the artist as he was in the process of creating his work. Following our chat, I walked across the street to the museum where I saw several of his sculptures on display. Those works are shared on these pages.



This page: Kevin Sampson pictured with *The Legends of the Flying Africans*, by Kevin Sampson, mixed media, in progress, 2020.



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**Fred Wilson: Representation**

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"New York — Fred Wilson, Chandeliers, Sep 14–Oct 12, 2019", exhibition profile, Pace Gallery website <https://www.pacegallery.com/artists/fred-wilson/>

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"Fred Wilson: Structures" from Art21 Season 3, and associated media content, *Art in the Twenty-First Century*, <https://art21.org/artist/fred-wilson/>

"'There Is Meaning in Ugliness': Watch Artist Fred Wilson Explain Why We Can't Look Away From the Hideous Parts of History", by Caroline Goldstein, *ArtNet*, July 2, 2020, <https://news.artnet.com/exhibitions/fred-wilson-art21-1891946>

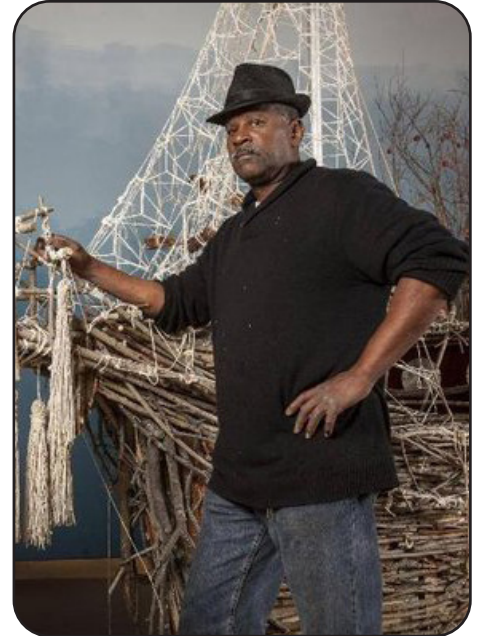
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**Mickalene Thomas: Reclamation**

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"Mickalene Thomas Shares Everything. Even a New Show.", by Ted Loos, *The New York Times*, Published Nov. 20, 2019, Updated Nov. 25, 2019, <https://www.nytimes.com/2019/11/20/arts/design/mickalene-thomas-baltimore.html>

**Kevin Blythe Sampson: Preservation**

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"Kevin Blythe Sampson", The New York Optimist website, [http://thenewyorkoptimist.com/KevinBlytheSampson\\_Dec9\\_2013.html](http://thenewyorkoptimist.com/KevinBlytheSampson_Dec9_2013.html)

**Photographs**

Fred Wilson  
Pace Gallery promotional photograph

Mickalene Thomas  
Promotional photograph, *South China Morning Post*

Kevin Blythe Sampson  
Promotional photograph ©Kevin Blythe Sampson



{on view}



Worthington  
Area Art League

All Member Group

# Winter Show

Elizabeth Veldey, Exhibit Chair  
Joseph Lombardo, Judge

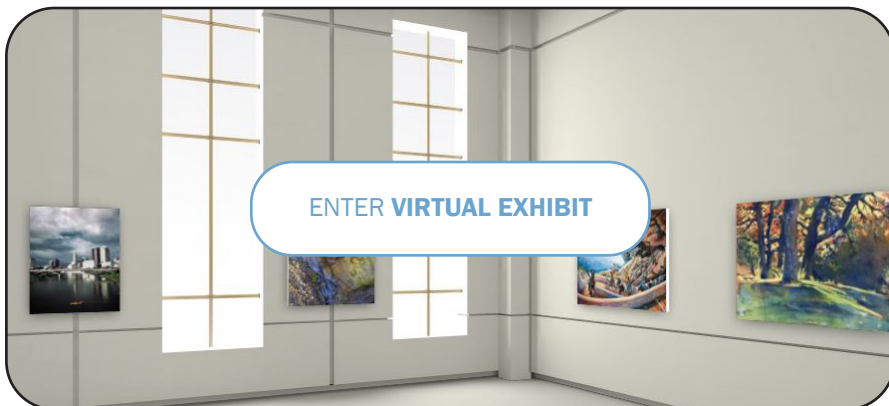
February 1 - March 31, 2021

On February 14, 2021, the Worthington Area Art League held our very first virtual exhibition opening reception and awards ceremony for our "Winter Show". The "Winter Show", which is beautifully curated by Beth Veldey, has already hosted over 400 visitors, and our reception welcomed attendees from Central Ohio, Cleveland, Youngstown, Charlotte, Minneapolis, New Orleans, and Cape Cod.

I am pleased to announce that my painting *The Passing Storm* was awarded Second Place. When asked to speak about the piece at the reception, I made the following remarks.

"I was attending an artists' retreat at Lake Erie when a storm swept through the area. A torrent of rain poured from the sky, the wind shook the house, the power went out, and everything became calm again. While the sun was setting and everyone was outside assessing the damage, I ran down to the beach to watch the passing storm. I took a series of live photos with my phone as the storm made its way to Loraine. When I returned home I created this painting in my studio, studying each frame of the live photo to capture the feeling of flickering lightning in the distant sky. It's a dramatic depiction of a feeling of safety after a storm."

The Winter Show is on view through March 31st at: <http://www.worthingtonareaartleague.com/waal-winter-show/>



Above center: *The Passing Storm*, by Katherine N. Crowley, oil on canvas, 12 in. x 24 in., 2019; Above left: *The Rose Garden*, Whetstone Park of Roses, by Katherine N. Crowley, oil on canvas panel, 8 in. x 10 in., 2012.



## {all around the town}

*The Columbus Cultural Arts Center*<http://www.culturalartscenteronline.org>

"Sharone Putter &amp; Philip Sorensen", March 5-April 17

"Bob Tavani: Up, Up, Up and Away", Ongoing

*The Columbus Museum of Art* (<http://www.columbusmuseum.org>)

"Raggin' On: The Art of Aminah Robinson's House and Journals", Through October 3

"Greater Columbus: The 2020 Greater Columbus Arts Council Visual Arts Awards Exhibition", Through April 25

"Tara Booth Columbus Comics Residency Exhibition" Through September 26

"Queer / Modern", Ongoing

"Photography in Context: Two Works by Deana Lawson", Ongoing

*COSI* (<http://www.cosi.org>)

"iCuba!", Ongoing

*The Decorative Arts Center of Ohio* (<http://www.decartsOhio.org/>)

"Russian Decorative Arts from the Tsars to the USSR", Through February 28

*Dublin Arts Council* (<http://www.dublinarts.org>)

"ARTifacts: Created at Home", March 9-April 16

*The High Road Gallery and Studios* (<http://www.highroadgallery.com>)

"2021 Resident Artist Show", Ongoing

*The King Arts Complex* (<https://kingartscomplex.com>)

"2021 M(art)in Unites Virtual Exhibition", Ongoing

*McConnell Arts Center* (<http://www.mcconnellarts.org>)

The gallery is now open by appointment only

"Art Unites Cbus Murals", Ongoing outdoor exhibit

"From the Outside In", Through March 6

*Ohio Craft Museum* (<https://ohiocraft.org/>)

"Winter Artist Market", Through March 20

*OSU Urban Arts Space* (<http://www.uas.osu.edu>)

Online art exhibits &amp; engagement

"Proximity", Through March 19

"Undergraduate Scholarship Exhibition", Through March 21

*The Riffe Gallery* (<http://www.oac.ohio.gov/Riffe-Gallery/Exhibitions>)

"Build It: Artists Creating Community in Ohio", January 29-April 10

*The Wexner Center* (<http://www.wexarts.org>)

"Climate Changing: On Artists, Institutions, and the Social Environment", January 30-May 10

## {performing arts}

*CAPA* (<https://www.capa.com>) VIRTUAL EVENTS

"Bela Fleck and the Flecktones", April 5, SOUTHERN THEATER

*CATCO* (<http://www.catco.org/>) VIRTUAL EVENTS

"Short Plays Toward an Antiracist Tomorrow", On-Demand

"Working: A Musical", April 29-May 9

*Columbus Symphony Orchestra* (<http://www.columbussymphony.com>)

"Russian Winter Festival I: Mozartiana", Ongoing VIRTUAL

"Russian Winter Festival II: Prokofiev and Shostakovich", Ongoing VIRTUAL

## {and beyond}

*The Akron Art Museum* (<http://www.akronartmuseum.org>)

"Explore the Galleries from Home", Ongoing

*The Museum of Fine Arts Boston* (<http://www.mfa.org>)

"Women Take the Floor", Through May 3

*ICA Boston* (<http://www.icaboston.org>)

"I'm yours: Encounters with Art in Our Times", Through May 23

*The Cincinnati Art Museum* (<http://www.cincinnatiartmuseum.org>)

"Frank Duveneck: American Master", Through March 28

*Contemporary Arts Center* (<http://www.contemporaryartscenter.org>)

"Marjolijn Dijkman: Earthing Discharge", Through March 21

*The Cleveland Museum of Art* (<http://www.clevelandart.org>)

"Gustave Baumann: Colorful Cuts", Through June 27

*The Art Institute of Chicago* (<http://www.artic.edu>)

"Monet and Chicago", Through June 14

*Dayton Art Institute* (<http://www.daytonartinstitute.org>)

"Archiving Eden: Dornith Doherty Photographs", Through March 7

*Detroit Institute of Art* (<http://www.dia.org>)

"Experience &amp; Expression", January 30-October 3

*Indianapolis Museum of Art* (<http://www.imamuseum.org>)

"Anders Herwald Ruhwald: Holes", Through May 30

*Los Angeles County Museum of Art* (<http://www.lacma.org>)

"LACMA @ Home", Ongoing

*Minneapolis Institute of Art* (<http://www.artsmia.org>)

"Nicole Havekost: Chthonic", Through June 26

*Metropolitan Museum of Art, NYC* (<http://www.metmuseum.org>)

5th Ave: "A New Look at Old Masters", Ongoing

*Museum of Modern Art, New York* (<http://www.moma.org>)

"Engineer, Agitator, Constructor: The Artist Reinvented", Through April 10

*New Orleans Museum of Art* (<http://www.noma.org>)

"Roberto Lugo: Stunting Garniture Set", Through April 18

*Carnegie Museum of Art, Pittsburgh* (<http://www.cmoa.org>)

"States of Becoming", Through March 28

*The Warhol, Pittsburgh* (<http://www.warhol.org>)

"Tally Brown", Through October 4

*San Francisco Museum of Modern Art* (<http://www.sfmoma.org>)

"Local Artists Respond to 2020", Ongoing

*The Toledo Museum of Art* (<http://www.toledomuseum.org>)

"Wayne Thiebaud 100: Paintings, Prints and Drawings", Through May 2

*The National Gallery of Art, Washington, D.C.* (<http://www.nga.gov>)

Podcasts, research and virtual programming, Ongoing

*The Smithsonian American Art Museum & The Renwick Gallery,**Washington, D.C.* (<https://americanart.si.edu/>)

Experience American Art From Home, Ongoing

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